

SANSKRIT STUDIES IN CLASSICAL INDONESIA

In March 1972 a Balinese scholar Tjokorda Rai Sudharta came to New Delhi to attend the International Sanskrit Conference convened by the Government of India. He presented a paper on « Sanskrit in Bali », wherein he cited the so-called Sanskrit chrestomathy *Svara-samhitā* as an example. This manuscript was copied for the Arts Faculty of Udayana University, Denpasar (Bali) in 1885 Saka (1963 A.D.). It consists of 98 palm leaves (lontar) written on both sides. Each page carries four lines with approximately 32 to 34 Sanskrit words and their meanings.

« *Kṣatra* ṇa saṅ ratu (the king), *anvayah* ṇa vka-vkanira (his sons), *pañktiratha* ṇa saṅ Daśaratha (king Daśaratha), *abhidhānaḥ* ṇa yawakani ṇaranira (is called his ownself), *bhartā* ṇa ratunya (his king), *bhuvoḥ* ṇa Imahnya (his earth), *bhanudinah* ṇa hyaṅ Āditya (the god Sun), *prabhāvaḥ* ṇa viryya (dignity), *akhaṇḍa* ṇa tanpiyak (indivisible), *wanoh* ṇa kahaṅkaranira (his selfishness), *manujeśvarāṇām* ṇa saṅ ratur (the king), *manyah* ṇa pinujanira (worshipped by him), *manojñai* ṇa konaṅ-unāṅ (happiness), *guṇajñeh* ṇa kasaktyan (power), *guṇajñah* ṇa pujaj-nanati, *cakāra* ṇa gave, etc. (ṇa means is') »¹.

Evidently it is not a « vocabulary », but a fine specimen of an ornate Sanskrit *kāvya*. Reading through the ensuing folios it became clear that it is a *kāvya* of Rāma, recalling the mellifluous stanzas of the *Jānakīharaṇa*. Eagerly glancing through the *Jānakīharaṇa*, it turned out to be the second half of the twelfth stanza and the first half of the 13th.

kṣatrānvayaḥ pañkti-rathābhidhāno bhartā bhuvo bhānu-nibhaḥ
[*prabhāvaiḥ* // 12 //
akhaṇḍa-māno manujeśvarāṇām mānyo manojñaiḥ guṇajñaiḥ
[*guṇajñah* /

* International Academy of Indian Culture, New Delhi.

1. *Studies in Indo-Asian Art and Culture*, New Delhi, 1973, vol. 2, pp. 217 ff.

To our great joy and amazement here, at last, was the discovery of a Sanskrit *kāvya* on Indonesian soil, whose faded memories lingered on in fragments in the *Svarasamhitā*, an eclectic collection of stray bits of grammar, *kāvya*, *bīja-mantras*, synonyms and the like. The first eleven and a half stanzas were missing in the Balinese lontar. We started a search for these lost stanzas in the *Kṛtabhāṣā* lontars kept at the Leiden University. Cod. Or. 5089 began: *aviḥnam astu // 0 // asitya dadi / davanyam Imah / mati atisaya / etc.* So here we were in the beginning of the *Jānakīharaṇa*. Cod. Or. 5089 is a cakṣepan, 45 cm. in length, 11 folia, written in two lines, with interlinear translation². It stems from the Lombok collection, which is distinguished by the degree of accuracy of its lontars as well as their unique contents. The Lombok codex unfortunately ends abruptly in the middle of the 28th stanza of the first canto. The text of the *Jānakīharaṇa* from the Lombok codex is reproduced as an appendix to this article.

Interlinear Sanskrit and Kawi texts were used by aspirants for proficiency in Sanskrit to improve their Kawi diction. This has been the tradition in Indonesia down to our times when men of culture studied Daśanāma and allied lexica on synonymy to better their knowledge of Kawi. When Rabindranath Tagore visited Indonesia, his host the Sultan astonished the poet by reciting several synonyms for a river, while they were driving past a river: two hearts reincarnating a common cultural milieu. In the study of modern Indian languages as well, the learning of Sanskrit is a must for elegance of style and for the creation of words for new ideas. It was an established practise not so long ago that « the *Jānakīharaṇa* was one of the texts studied by those in Ceylon who desired to obtain a proficiency in the Sanskrit language. This is indicated by the fact that a word for word paraphrase (*sanne*) in Sinhalese, was produced about the twelfth century, by an unknown scholar, for the whole poem. Manuscripts of this Sinhalese *sanne* of the *Jānakīharaṇa*, though incomplete, are still extant »³. We may conclude that in Indonesia of the Classical period the *Jānakīharaṇa* served a similar function of enriching the Kawi poet's repertoire of literary refinement.

The Classical curriculum of a poet's training comprised grammar, metrics, dramaturgy, lexicography, and poetics. This tradition of five subjects has been preserved in Tibet and they are known as the « Five Minor Sciences »: Tib: *sgra-rig-pa* (*vyākaraṇa*, grammar), *sdeb-sbyor* (*chandas*, metrics), *zlos-gar* (*nāṭaka*, dramaturgy), *mñon-brjod* (*abhidhāna*, lexicography i.e. for synonyms), *sñan-nag* (*kāvya*, poetics for

2. H. H. JUYNBOLL, *Supplement op den Catalogus van de Javaansche en Madoe-reesche Handschriften der Leidsche Universiteits-Bibliotheek*, Leiden, 1911, 2,211.

3. S. PARANAVITANA, C. E. GODAKUMBURA, *The Jānakīharaṇa of Kumārādāsa*, Colombo, 1967, introd. p. 51.

alaṅkāra)⁴. The training of Kālidāsa comprised proficiency in grammar, *nighaṇṭu* (lexicography), prose-writing (*padya-racanā*) which corresponds to dramaturgy in the foregoing enumeration, and poetics (*kāvya-śāstra*) which is metrics and *alaṅkāra* in the previous list. The life of Kālidāsa is inscribed on the slab Ep. Zey. 1:20, Ellevāva Pillar Inscription of Dappula (Ep. Zey. 5:35), Slab no. Mll in the Anuradhapura Museum, Bō Maluva Pillar, and Rock Inscription at Rājagala. It reads: *Kālidāso 'cireṇaiva saṁskṛta-bhāṣāṁ ca saṁskṛta-vyākaraṇa-śāstraṁ ca nighaṇṭumś ca... padya-racanā-śāstraṁ ca kāvya-śāstraṁ ca ... adhītya mahā-paṇḍito bhūtvā sthitaḥ*⁵.

Does Indonesia still preserve texts pertaining to these Literary Arts? Yes, it does. The Chinese pilgrim-scholar I-tsing attests the study of Sanskrit grammar in Indonesia: « Before sailing twenty days the ship reached Śrīvijaya, where I landed and stayed six months, gradually learning the *śabdavidyā* (Sanskrit grammar) »⁶. Miss Shashibala of the International Academy of Indian Culture, who is working on Sanskrit grammatical texts from Indonesia, has discovered to the great surprise of the scholarly world, that major systems of Sanskrit grammar like Pāṇini, Sārasvata, Vararuci, Kāśakṛtsna and Kātantra are represented in Indonesia, mostly their sections on *sandhi*, nominal compounds (*saṁāsa*) and some declensions and conjugations. The *kārikās* of Kātantra on the cases are known under the title of *Kāraka-saṅgraha*⁷. Its purpose is stated at the end to be the authoritative interpretation and appropriate comprehension of the metaphysical or spiritual precepts of the guru:

*Parātma-tattvam saṁyujya yuktitaś cintyam ātmasāt /
pramāṇī-kṛtya vākyaṇi gurūktāni maṇiṣiṇā //*

Bali has preserved to this day two different commentaries on the *Kāraka-saṅgraha*, one from the grammatical and the other from the philosophical view-point.

Sanskrit lexicography is richly represented by the Amaramālā, Daśa-nāma, Adīśvara, Ekalavya, Samūha-vacana, lists of mono-syllabic words, and several other texts without titles. The main purpose was to extend the dimensions of vocabulary by providing large number of synonyms.

Alaṅkāra or literary embellishment is known from a solitary (so far!) text which commences with the words: *saḥ vṛkṣaḥ ikaṁ kayu. saḥ vṛkṣaḥ tiṣṭhati lagiya di. tat kānanam ikaṁ alas. kusumitam makam-baniya. tasmīn kānane kusumite naṅkana lagi ya. sā latā ikaṁ udvad.*

4. J. TERJEK, *Tibetan Compendia Written for Csoma de Körös by the Lamas of Zaṅs-dkar*, New Delhi (International Academy of Indian Culture), 1976, introd. p. 21.

5. S. PARANAVITANA, *Traditions about Kālidāsa that were prevalent in Śrīvijaya*, Añjali (O.H. de A. Wijesekera Felicitation Volume), ed. J. Tilakasiri, Peradeniya, 1970, p. 109.

6. J. TAKAKUSU, *A Record of the Buddhist Religion as practised in India and the Malay Archipelago* (A.D. 671-695) by I-tsing, Oxford, 1896, introd. p. 30.

7. SYLVAIN LÉVI, *Sanskrit Texts from Bali*, Baroda, 1933, p. 88.

saḥ vṛkṣaḥ ikaṇ kayu. taṁ vṛkṣaṁ sā latā saṁśritā an parāśraya ya. How do we know that it is a text pertaining to *alaṅkāra-śāstra*? During a visit to Indonesia in 1976, I had the pleasure of consulting its lontar whose cover palmleaf had the word *Lēṅkr̥ta*, inscribed insignificantly in a corner which could easily escape notice. It is significant that such a title does not appear in any of the catalogues of the collections at Leiden⁸ and Singaraja (Bali)⁹. This text represents a faithful record of the oral teaching on *ars poetica*, with the constant repetition of the phrases, as if it were a live tape recording of a class-room lesson. It is an interesting document of ancient pedagogics. In India too a teacher sitting under a tree would commence his lessons in *alaṅkāra-śāstra* with the « tree » itself, for it was the immediate environment of the taught. There is a traditional anecdote about the Sanskrit writer Bāṇa, who is renowned for his classic prose-*kāvya* entitled *Kādambarī*. He had hardly reached halfway in this work, when he felt that his days were at end. He summoned both sons to his bedside to find out the one who could complete it in all brilliance of descriptions, vivid similes, and resplendent phraseology. He asked his learned grammarian son to put in words: « here is the tree ». He put it in terse and grammaticised exactitude: *vṛkṣas tiṣṭhaty agre* « the tree stands in front »; hard and stiff with every word in the brace of *sandhi*. The second son trained in flowing and rhythmical prose expressed it as: *tarur iha vilasati purataḥ* abjuring harsh *sandhis* and syllables, each word gracefully flowing into the next. Bāṇa decided that his second son Bhūṣaṇa-bhaṭṭa should complete the remainder of *Kādambarī*. Such is the legend from the vast traditions of India's literary heritage, still recounted by a teacher to his disciples. One fact stands out that the motif of the « tree » was a starting-point and index-mark in *alaṅkāra* studies and Indonesia portrays in her lontars a fragment of this vanished oral tradition in vivid detail.

In the domain of metrics, we have the *Chandaḥ-kiraṇa* (or *Caṇḍa-kiraṇa*)¹⁰ which is the earliest known chrestomathy giving metres, synonyms of the *Amara-mālā* and homonyms. It belongs to the genre of literary textbooks or reference-works which were studied by aspiring writers as well as consulted by accomplished authors. Another text is the *Vṛtta-saṅcaya*¹¹ by Mpu Tanakung. These works were not merely theoretical expositions but they provided standards for metres extensively employed in *kakawins*. The exemplification of these metres could

8. THEODORE G. TH. PIGEAUD, *Literature of Java: catalogue raisonné of Javanese MSS in the Library of the University of Leiden...*, Leiden, 1970, volume III.

9. Mededeelingen van de Kirtya Liefdrinck-van der Tuuk, Singaradja-Solo, 1929 ff., Af. 1 ff.

10. H. KERN, VG. 9,273-282.

11. H. KERN (ed.), *Vṛtta-saṅcaya*, Oudjav. leerdicht over versbouw, Kawi-tekst en Nederlandsche vertaling, Leiden, 1875 (VG. 9,67-190).

be seen in Sanskrit *kāvya*s like the *Jānakī-haraṇa* and *Rāvaṇa-vadha* alias *Bhaṭṭikāvya* which were prevalent in Indonesia.

The *Rāmāyaṇa Kakawin* and its relationship with the *Bhaṭṭi-kāvya* deserves a detailed analysis. The opening verse of the *Rāmāyaṇa Kakawin* can be compared to the *Bhaṭṭi-kāvya* thus:

*hana sira ratu dībya rēnōn,
abhūt nṛpaḥ vibudha sakhaḥ
praśāsta riñ rāt, musuhnira pranata,
paran- tapah
jaya, paṇḍita riñ aji kabeh
śrutānvitah
sañ Daśaratha nāma tā molī //*
Daśaratha ity udāhṛtaḥ

We can see that the Sanskrit text has been reproduced in Kawi, word by word:

*abhūn nṛpo vibudha-sakhaḥ paran-tapah
śrutānvito Daśaratha ity udāhṛtaḥ /*

The Kawi author was a genius who could transcreate each and every word with a minimum of addition and subtraction, in amazing simplicity of structure and limpid flow of words in Kawi, as compared to the elaborate recondite style of Bhaṭṭi. The *Rāmāyaṇa Kakawin* has the refinement of austerity of words, like a Zen painting where the empty white spaces are beauty (*śūnyatā rūpam*), in contradistinction to Bhaṭṭi's academic exultation in grammar and figures of speech providing joy of erudition to his commentators. In the Kawi stanza, there are two clauses which are not found in the *Bhaṭṭi-kāvya*: *praśāsta riñ rāt* « renowned throughout the world », *jaya* « victorious ». *Jaya* can be a clarification of the preceding *musuhnira pranata* « his enemies were subdued ». The two additions can also be an echo in the poet's mind of *Jānakīharaṇa* 1.12-25 which is prolix in its eulogy of the virtues and glory of king Daśaratha, specifically 1.14 *cd jigīṣur abhyasta-samasta-śāstra-jñān-opa-ruddhendriya-vegaḥ*. Here it may be recalled that several *Rāmāyaṇa* texts were prevalent in Indonesia and even the Sanskrit alphabet was taught through this epic. The *Jānakīkāvya*¹² in 51 stanzas was meant for this purpose and each stanza containing one letter of the alphabet must have

12. Edited in SYLVAIN LÉVI, *Sanskrit Texts from Bali*, Baroda, 1933, pp. 89-93 as *Kavi-Jānakī*. Sylvain Lévi omitted all Kawi prefixes and suffixes, and in this process *ka-an* of *ka-kavin* was eliminated, and a ghost-word *kavi* was created. *Kakavin* would be *Jānakī-kāvya* in Sanskrit syntactic order. Prof. Lévi also failed to discern that every stanza contained a letter of the alphabet: this could have avoided wrong allocation of lines and it could also lead to a better text. The whole text is being re-edited by the author. The last stanza should commence with the last letter of the alphabet, namely, *ha*. In Lévi it begins *āta-śatru-mahendrāṇi*. It has to be emended to *hata-śatru mahendra-bhīh* « he had vanquished his enemies and was a terror even to Mahendra ».

been accompanied by illustrations in ancient times to allure the young students, as the *Rāmāyaṇa* comics in Bahasa Indonesia published by the Tan Kun Sri Bookshop at Kediri are a delight for the Indonesian children today. The *Caritra Rāmāyaṇa*¹³ is another example of a *Rāmāyaṇa* text used to teach nominal compounds. In India too, creative writing was taught in an integral manner combining grammatical rules, figures of speech, metres, vocabulary, and cultural imagery of Classical myths and legends. This integrative approach can be discovered in the *Bhaṭṭikāvya* where all these elements are abundantly illustrated in a refined and elaborate art. For example the *Bhaṭṭi-kāvya* has been explained from the standpoint of different systems of Sanskrit grammar, namely, those of Kalāpa, Muḍhabodha and Pāṇini in Gurunatha Vidyavidhi Bhattacharya's edition published from Calcutta in 1893. While a *kāvya* was aesthetic joy in its lucid charm, it was a holistic system of education embracing at once the five basic disciplines mentioned earlier in this paper.

The kingdom of Śrīvijaya was an international centre of Sanskrit studies and the efforts of the kings of Śrīvijaya for the conservation of Sanskrit literature are attested by the Sinhalese chronicle *Suvarṇapūra-vaṃsa* said to have been written in the eleventh century. S. Paranavitana¹⁴ has summed up the situation so clearly that it bears citation: « The ancient Suvarṇapūra, better known as Śrīvijaya (the modern Palembang), was a great centre of Sanskrit studies. The library of the Maharaja of Śrīvijaya is said to have contained, in the fifteenth century, many famous Sanskrit books that were not available at that time in India itself. Among the pandits of Suvarṇapūra, there were prevalent many traditions about the history and literature of India, either preserved orally or in writing on palm-leaves ».

« The ancient kingdom of Suvarṇapūra was on the decline in the fifteenth century, and was maintaining itself with great difficulty against the threat of Muslim Sultanates that had arisen all around it. Parākramabāhu VI of Kōṭṭe, who was a scion of the Kālīṅga, i.e. Śrīvijaya, branch of the Sinhalese royal family, was able to read the portents of the times, and was anxious to preserve for posterity, something of the rich historical traditions that the land of his birth was heir to. He had copies of many of the rare books brought to Jayavardhanapūra (Kōṭṭe), and preserved them in his own library ». The Indonesian scholars of Suvarṇapūra had preserved on palmleaves an account of the life of Kālidāsa which has been found engraved on stone-inscriptions in Srilanka (Ceylon)¹⁵. An ancient precursor of modern « oral history projects »!

Even the *Jānakīharaṇa* was brought to Srilanka (Ceylon) from Indonesia. S. Paranavitana¹⁵ says: « Parākramabāhu VI of Kōṭṭe (1410-1465)

13. SYLVAIN LÉVI, *op. cit.*, pp. 93-107.

14. *Op. cit.*, p. 105.

15. *Op. cit.*, introd. p. 70.

having learned that the original Sanskrit text of the *Jānakīharaṇa* was nowhere procurable in Ceylon, inquired from the members of his academy whether it was possible for any one of them to recompose the stanzas of the poem with the words given in the Sinhalese Sanne (word-for-word paraphrase). Rājasundara-panḍita, a learned Brahmin, told the king that he could do so, and Parākramabāhu made the provision necessary for him to undertake and carry out this task. When Rājasundara-panḍita had completed the re-composing of the stanzas up to the end of Canto X, information reached Parākramabāhu that a copy of the full original poem was available in the Puṇḍra country (Malabar). A copy of this manuscript was obtained for the king's library. In the meantime, the original poem had also been found in the possession of a pandit at a village close to Suvarṇapura (Palembang). A copy of this was also obtained for the library of Parākramabāhu VI.

«The two manuscripts were also found to be at variance with regard to certain verses. The manuscript from Suvarṇapura also contained a large number of verses which were not found in the Sinhalese Sanne, nor in the manuscript from the Puṇḍra country. It was contended by Ānanda-sthavira, a learned monk from Suvarṇapura, that the variant readings in the manuscript from that country were emendations made by Kumāradāsa himself, who is said to have sojourned for a prolonged period there, after the completion of the poem in Ceylon. The additional verses were also taken by Ānanda-sthavira to be compositions of Kumāradāsa himself. Buddharaṣita sthavira, on the other hand, was of opinion that the variant readings in the Suvarṇapura manuscript had been deliberately introduced by some one in Suvarṇapura, and that the additional verses found therein were the laboured composition of a poetaster, who lived long after Kumāradāsa ».

Indonesian lontars have conserved some early versions of Sanskrit texts, for instance, Cod. Or. 5110¹⁶ in the Leiden University Library has the earliest known version of Bhartṛhari's work, with the captions *lokayātrā*, *saṃsāra-nindā*, *viṣaya-heyatā*. It is a *cakṛpan* in 20 folios which are 46 cm long. It is from the Lombok collection which continued traditions of the libraries of the Śrīvijaya kingdom.

In conclusion, we can say that the Indonesian literati had access to all branches of Sanskrit learning and they put these disciplines to the best of use in the emergence of their own creative literature, as it happened in later centuries in India when Sanskrit provided models for modern Indian languages both of the north and south. The adventure of new discoveries of the Classical world and Sanskrit texts in Indonesia awaits fresh and keen minds.

16. H. H. JUYNBOLL, *op. cit.*, 2,215 no. 5110.

JĀNAKĪ-HARAṆA FROM INDONESIA *

1.1 *Āsīt* dadi. *avanyām* (*davanyām*)¹ Imah. *ati* (*matī*) atisaya. *bhoga* bhinukti. *bhārāt* bvāt makveh. *divo* (*dvivoḥ*) viṣeṣa. *saṃ* sira. '*vatīrṇā* manura [*na*]garī kaḍatvan. *iva* kadi. *divyā* rahayu. *kṣatra* sañ ratu. *anala* (*nala*) apuy. *sihāna* uṅvan. *śamī* rampada. *saṃrddhyā* kavṛddhyan. *taḥ* ika. *purām* pura. *nidharana* pagēh. (*m*)ayoddhyā ṇayoddhyā. *itī* mañkana. *purī* kaḍatvan. *parārdhyā* lēvih.

1.2 *Yat*² nyan mañkana. *syām*² riñkana muwah sira vtu. *saudha* prasāda. *śṛṅga* puñcak. *agra* tuñtuñ. *sarojarāga* mañik padmarāga. *ratna*³ mañi. *nām*⁴ ika. *prabhā* teja. *ya* ika. *cchuritaḥ* cinihnan. *śasāñkaḥ* vulan. *jagāma* kalivali. *roṣāt* glañ. *iva* (*diva*) paḍanya. *lohita* abāñ. *an* ika. *tatvam* bhāvaḥ⁴ dadi. *śya* *paurāṅganā* strī. *nām* ika. *vaktraiḥ* mukhanya. *kṛta* ginave. *avamānaḥ* kasampayanira.

1.3 *kṛtvā* an gave. *api* muvah. *sarvva* kabeh. *śya* muvah. *mudari*. *bhāvasya* dadi ika. *saṃrddhyā* hetu kavṛddhyan. *harṣāya* mukha. *nābhūd* *abhisārikānām* vinilañji. *niśāsu* kana vñi. *kāñcana* mās. *toranastha* pagēr. *ratnāmśubhiḥ* mañik. *bhinnatamisra* binlah ptañ. *ni* ika. *nām* ikañ. *rāsiḥ* samūha.

1.4 *cīna* deśa riñ cīna. '*mśukaiḥ* vahavṛddhi. *abhra* dodot. *abhra* *lihām* megha. *udagra* (*muda*). *śṛṅga* puñcaknya. '*gra* tuñtuñnya. *śya* muvah. *bhāga* ekadeśanya. *upahitair* kaglaranya. *grhāṇām* umah. *viṭaṅka* nya layañ-layañan tuñtuñ. *koṭiskhali*(*ta*) kasandun. *indu* hyañ vulan. *nā* *śṛṣṭa* limpasakēn. *nirmoka* kalambi. *paṭṭairiva* blablahnya paḍanya. *yā* ika. *babhāse* (*vabhaṣe*) mahalēp.

1.5 *didṛkṣuḥ* ranta. *draṣṭum icchuḥ* (*drṣṭumiñjuḥ*) mahyun kavulatanya. *sarasīm* talaga i jro dalēm. *alañghyam* tan vnañ linañghyanan. *yat* (*yyatka*) puryyām. *khātahamśaḥ* (*tehhāmśaḥ*) bañak. *samudīkṣya* anton. *bapram* bapra. *sasmāra* (*saṃsmara*) añēnañēn. *nūnam* mañkana tarkka niñhulun. *dṛḍha* tēguh. *kauñca* gunuñ kokoñja. *kuñja* pārśvanya. *bhāga* avaknya. *cchido* (*cītdoh*) tinugēl. *bhārggava* sañ Rāmaparaśu. *mārggaṇasya* varayañ nira.

* Edited from the palmleaf manuscript in the Leiden University Library, Cod. Or. 5089, described in Juynboll, *op. cit.*, 2,211.

1. Readings of the manuscript are given in parantheses. The Svara-saṃhitā 22a-28a (Balinese palmleaf ms.) was not accessible and its variants could not be recorded.

2. *yat syām* (= *yasyām*) = *yat* in the Sanskrit text.

3. *ratnā nām* = *ratnānām*.

4. *Lohita tatvañ bhāvaḥ*, here *bhāvaḥ* is from a commentary.

1.6 *vimbari svarī* vayanvayanān. *ālokya* (*mālokya*) avulati. *tataṃ* kahatur. (*n*)*gr̥hāṇāṃ* umah. *ādarśa* (*mādarśe*) cṛmīn. *bhittau* (*bhito*) *nayuktaḥ* *tavam*. *kṛtaṃ vandhyaṃ* turuṇ ya vkasan ginave ya pūrvvaka. *ghātāḥ* sinimbat. *rathyāsu* avaṇegōṇ. *yasyāṃ* puryyāṃ. *radinaḥ* liman. *pramāṇaṃ* pinakapaṇavruḥ. (*ñ*)*cakruḥ* an gave. *madāmodaṃ* moda am-bēknya. *ari-dvipānāṃ* (*aradvipānāṃ*) liman musuh.

1.7 *lagna* (*lagnai*) tumanēm. *ekabhāgaṃ* avaknya savaneh. *sita* maputih. *harmya* (*hamya*) prasāda. *śṛṅge* puñcaknya. *vikṛṣya* mamatēk. *mandena* alon. *samīraṇe* hyaṇ aṇin. *na* samaṅkana. *dirgghīkṛta* pinahadavā. *bāla* hanvam. *mṛṇāla* iva sulur. *śubhraṃ* maputih. *karoti* an gave. *yatra* kana puryyāṃ. *dhvaja* yukti. sya *kṛtyaṃ* kagavaya. *abhram* (*mabhram*) megha.

1.8 *pravāla* vulvānvam. *śīrṣā* gluṇan. *vadanāṃ* mukha. *suvarṇṇam* rahayu. *muktā* hilaṇ. *mayāṅga* lara. 'vayavāḥ avayavanya. *vahantyaḥ* vata. *yasyāṃ* puryyāṃ kana. *yuvatyaḥ* vini. *vihitāḥ* kadi ginave. saḥ *vidhātṛa* hyaṇ Brahmā. *ratnair* (*ratne*) maṇik. iva (*riva*) paḍanya. *āpuḥ* (*adhuḥ*) dhāraṇa. *vapuṣaḥ* (*bapuḥṣaḥ*) avak. *prakarṣaṃ* hayunya.

1.9 *āliṅgya* kolakēn. *tuṅgaṃ* mavan. *vvalabhī-viṭaṅka(m)* layaṇ-layaṇan vinehakēnya denya. *vviśrāṇitātma-dhvani* śabda. *puṣkareṣu* kana tatabuyan. *vavre* malaku. *sitaṃ* aputih. *śāradāṃ* lahrū. *abhra* (*mabhra*) megha. *vṛndaṃ* samūhanya. *yatsaudha* prasāda. *kāntiḥ* tejanya. iva paḍa. *savibhāgaṃ* kadumanya.

1.10 *tatāna* pahavṛddhi. *toṣaṃ* sukhanya. *śikhinārī* mērāk. (*m*)*udagram* (*m*)*āsanna* maparō. *jīmūta* samūhanya. baṇ *ghaṭāsu* megha. *yasyāṃ* puryyāṃ. *vidyun* kana kilat. *nibhā* paḍa. *kāñcana* mās. iva kadi. *piñjarāsu* aṇāṇ. *kṣipraṃ* kṣighra. *patākāsu* kana tuṅgul. *tatā* kahatur. *vivṛttiḥ*.

1.11 *raktāśmani* maṇik padmarāga. *nilopala* maṇik indranīla. *toraṇāni* pagēr. *nārī* strī. *janasya* samūhanya. *bhramato* maputran. *niśāsu* vñi. *krodha* glēṇnya. *pramodau* sukha. *vidadhuḥ* glarakēn. *vibhābhiḥ* śiṣṭa lēvih teja. *yatra* kana puryyāṃ. *kṣato* inilaṅakēn. *tāmasāni* tāmasānām vṛndaṃ.

1.12 *tatra* kana puryyāṃ. *abhavat* (*bhava*) dadi. *bibhrat* (*dvibhrat*) dhāraṇa. (*d*)*alaṅghya* tan vnaṇ linaṅghyakēn. *anyatkṣmānātha* saṇ ratu len. *mānaṃ* kāhaṅkāraṇya. *jayamānaṃ* sorakēn. *ojaḥ* kṣatra saṇ ratu. *anvayaḥ* vkavkanira. *pañktiratha* saṇ Daśaratha. *abhidhānaḥ* yavakaṇa-ranira. *bhṛttā* ratunya. *bhuvo* lmahnya. *bhānunibhaḥ* hyaṇ āditya. *prabhāvaiḥ* vīrya.

1.13 *akhaṇḍa* tan apiyak. *māno* (vanoh) *kāhaṅkāranira*. *manujeś-varānām* sañ ratu. *māno* pinūjanira. *manojñaiḥ* konañunañ. *guṇajaiḥ* kaśaktyan. *guṇajñah* pujañnanati. *cakāra* gave. *rājā*. *rajata* kadi pirak. 'vadātāḥ *śuddha*. *diśo* deśa. *yaśobhiḥ* hetu yaśa göñ. *śaradi* lahrū. *abhra* megha. *śubhraiḥ* aputih.

1.14 *ājau* palagan. (v) *ajayyān* tan alah. *ajanandano* sañ Daśaratha. *asau pūrvam* tambayan. [ṣa] *dante nam dviṣato vijigye* kana sorakēñ. *jigīṣu* kalahanya mahyun. 'bhyasta inabhyāsa denira. *samasta* (samanta) kabeh. *śāstra* aji. *jñāno* sakavruhnya. *uparuddhe* tinahēnan. 'ndriya cakṣurādi. *vāji* kuda. *vegaḥ* dr̥snya.

1.15 *bali* śaktinya. *nṛpānām* sañ ratu. *pratāpāpaha-vikrameṇa* katri-vikrama. *trailokya* triloka. sañ *sūra* kaniṣṭha-maddhyamottama. *durlaṅghya* pinakewēh. *sudarśśanena* kotonanira paḍa paḍa nira. *nānta* tan pahinān. *bhoga* bhinukti. *śrayitum* parāśraya. *api* nihan mañkana. *tene* an pahavṛddhi. *tenālasatvam*. *puruṣottamena* hyañ Viṣṇu sañ Daśaratha.

1.16 *Dandah* vadva. *tataḥ* nira. *tasya* Daśarathasya. *bhuvam* bhūḥ. *jigīṣoh* (ñjigīṣuḥ) jetum icchuḥ mahyun malahakna. *kampaḥ* calani. *vitānvan* [pahavṛddhi]. *vanvayaṅga* *nviḥita* [ginlarakēñ]. *tāpaikasya* panas niñ vanvayaṅga. *hetuḥ* nimittanya. *tridaśādhipasya* sañ hyañ Indra. *diśam* jvaras lara. *tivra* atyartha. *iva* kadi. *āviveśa* (viśeṣa) kēndat.

1.17 *samudram* sāgara. *ullaṅghya* laṅghyane. *gataḥ* kalivat. *tadīyas* Daśarathasya. *tejo* 'bhidhānah kaśaktin eva. *gurur*. *agni* apuy. *rāsiḥ* samūhanya. *nītānta* atisaya. *santāpita* pinanasan. *pūrva* vetan. *kāṣṭhaḥ* deśa riñ *protśvedayāmāsa* (*prochedayāmāsa*) an panasi. *nṛpaḥ* sañ ratu. *kaḍāhe* deśa riñ Kaḍāha.

1.18 *bhujaṅgaiḥ* ula. *samprārthita* (*samprasita*) pinunagyakēñ. *sevyā* sinevita. *velā* tambin. *kāñcī* lwah si kāñcī. *guṇa* hayu. *ākarsita* vinatēk. *sārthta* sambanyagapur sañ sugih pag. *lokā* samūhanya. *dig dakṣiṇā* kidul *karkaṣayatnena* atisaya, *bhogyā* bhinukti. *veśyeva* vinilañji ika kadi. *bhuktā* bhinukti. *nṛvareṇa* sañ Daśaratha. *tēna* de.

1.19 *labdhvā* paṅguh ya. *asura* daitya. 'supraghaṣa inarasnya. *āyudhasya* śabda ta nira. *ghātam* panimbat. *śareṇa* de hrunya. 'sya Daśarathasya. *vinirjita* (vinirjito) alah byakta ya. *api* hihan. *ātmānam* avak. *anyaiḥ* nṛpaiḥ de len. (r) *asamāna-mānam* tanpinaḍan. *mene* añhiḍēp. *manasvī* asthi. *yudhi* kana. *yāvanendraḥ* sañ ratu.

1.20 *teja* dilah. *cchalena* yāvaknya. *hutāśanena* kāraṇa apuy. *śrīvāsaramyaḥ*. sañ Daśaratha. *dahan* gśēñi. *Turuṣkam* deśa riñ Turuṣka riñ Malaya. *dhūpair* asēp. *iva* kāraṇa. *āsakta* lana. *gataiḥ* kalivat. *yaśobhiḥ* *āśīyam* antaṁ deśa. *surabhīcakāra* an pahavañi.

1.21 *para* musuh. *iṣu* nān hrunya. *vātyā* hañin. *parivṛñhito* pinaka-vṛddhi. *tasya* Daśarathasya. *krodha* galak. 'bhidhāno ya ta kapaṅguhanya. *yudhi citrabhānuḥ* apuy nira. *anāyi* nvava. *śāntim* paḍam. *ripu* śatru. *kāminīnān* strīnya. *ātāmra-netra*. *cyuta* bhyuh. *vāri* vvai. *varṣaiḥ* kaharanudana.

1.22 *tasya* de Daśarathasya. *ekavāṇa* viśeṣa. *āsana* laras. *bhagna* alah. *śatroḥ* musuh. (r)āloka-bhūmau hamula hana ratu bhakti. *carāṇa* suku. *aravinde yāvakaṇiṇ* padma. *āsedatuḥ* arkalagyaṇi. *sarva* kabeh. *narendra* ratu. *mauli* glunan. *ratna* maṇiknya. *prabhā* teja. 'laktaka-maṇḍanāni yāvakaṇiṇ pahyas.

1.23 *lokas tadiye* Daśarathasya. *bhuvi* kana lmah. *hāra* mutyahāra. *gaure (ghoram)* śuddha. *kīrtti* yaśa. *pratāne* samūhanya. *pariṣṛmbhamāṇe* vṛddhi. *abhinna* tan skar. *kośa* kucupnya. *kumudaṇ* tunjuṇ. *nirīkṣya* ar vvulati. *mumoca* lpasakēn. *candra* hyaṇ vulan. *udaya* vtunira (v.l. vtunya). *śaṅkitāni* sandeha.

1.24 *samasta* kabeh. *sāmanta* sāmanta. *nṛpa* ratu. *uttamāṅgāni* hulu. *addhyāsyā* kalagyaṇi. *tasya* Daśarathasya. *unnata* dadinya. *tejaḥ* śakti-nira. *jajvāla* dumilah. *cūdāgata* kalivat. *padmarāga* maṇik padmarāga. *rāgacchaṭā* samūhanya. *visphuraṇa* larapnya. *cchalena* hetu avaknya.

1.25 *narendra* sañ Daśaratha. *candrasya* yaśo-vitāna-jyotsnā yava-kaniṇ teja niñ vulan. *mahī* lmah. *maṇḍanasya* bhūṣaṇanya. *tasyāri* musuh. *nārī* strī. *nayana* mata. *indukānta* yakan maṇi candrakānta. *niṣyandahetu* hiliṇ ya nimitta. *bhuvam*. *ātātāna* ?ti.

1.26 *tena* Daśarathena. *upayeme* pinakabhakti. *vidhivad* yajñapūr-vaka. *vidheyā* vinava. *vahneḥ* hyaṇ apuy. *samakṣaṇ* samata. *indradviṣad-bhartṛ-niṣūdanasya* mātā ibu-nira. *bhavitṛi* yaṅkan dadya bhaṭāra bhavatulya-dhāmnaḥ paḍa śaktinira.

1.27 *sphurat-mayūkhā* lumarap. *saraṇiḥ* samūhanya. *nakhānām* kukunira. *Mahendra* hyaṇ Indra. *kalpasya* Daśarathasya. *mahāya* tadartha. *devyāḥ* sañ Kauśalyā. *pāda* suku. *dvaya* parvarvanya. *ante* tuṇtuṇ. *jita-padmakośa* sinorakēn kucupnya. *muktā* kinaṇakēn. *iva* muktā kadi mutyahāra. *vitatiḥ* samūhanya. *vireje* mahalēp.

1.28 *līlā* vajiknya. *gateḥ* laku. *atra* nisargasiddhā matto darppa. *dantī* muṣito tiniru. *haṁsaḥ* baṇak. *itīva*. *jaṅghā* vtis. *yugalaṇ* parvarvanya. *tadīyaṇ* Kauśalyā. *cakre* an gave. *tulā* glaṅkaki. *koṭyaḥ* tuṇtuṇnya. *adhirohaṇāni* kanekanya.